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Bart, Barbara, ed. Starting from Paumanok 5, no. 1 (Winter 1990); and 5, no. 2 (Spring 1990). [Newsletter of Walt Whitman Birthplace Association; each issue contains news of WWBA activities and one article; the articles from these two issues are listed separately in this bibliography.]


Edmundson, Mark. “‘Lilacs’: Walt Whitman’s American Elegy.” Nineteenth-Century Literature 44 (March 1990), 465-491. [Reading of “Lilacs” based on analysis of Freud’s 1917 “Mourning and Melancholia”; argues that “Lilacs” embodies a commitment to both melancholia and mourning, inscribing a distinctly American vacillation between “aggressive self-reliance and cold conformity.”]


Hutchinson, George. “Whitman’s Confidence Game: The ‘Good Gray Poet’ and the Civil War.” South Central Review 7 (Spring 1990), 20-35. [Analyzes the ways that Whitman constructed, in the post-War years, a final stoic pose that allowed him to maintain an un tarnished claim to his construction of the Civil War’s meaning as the bloody initiation of American democracy.]

James, Jeffrey. “Whitman—Words and Music.” Starting from Paumanok 5 (Winter 1990), 1, 6. [Brief comments on a few “Whitman-inspired works written by American composers over the years.”]


Levine, Herbert J. “A Jew to the Jew He Seems.” Starting from Paumanok 5 (Spring 1990), 1, 4. [Similarities between Whitman’s ideas and “Jewish ideas about revelation and tradition.”]

— . “‘Song of Myself’ as Whitman’s American Bible.” Modern Language Quarterly 48 (June 1987), 145-161. [Examination of the “biblical basis” of the “generic and narrative patterns” of “Song,” and of how Whitman becomes “an exegete of his own religious vision” in his attempt to “provide a religious foundation for American democracy foundering on the verge of disunion.”]

— . “Walt Whitman’s American Torah.” Reconstructionist 54 (July/August 1989), 27-30, 34. [Longer version of essay listed two entries above, emphasizing “similarities of structure” between Whitman’s poetry and the “textual traditions of Judaism.”]


Pascal, Richard. “Walt Whitman and Woody Guthrie: American Prophet-Singers and Their People.” *Journal of American Studies* 24 (April 1990), 41-59. [Influence of Whitman on Guthrie’s poetry and songs, with focus on “the plight of the socially engaged artist in a modern mass society”; both Guthrie and Whitman failed to initiate “the enlightened popular response they each purported, loudly, to foresee.”]


Sánchez-Eppler, Karen. “To Stand Between: A Political Perspective on Whitman’s Poetics of Merger and Embodiment.” *ELH* 56 (Winter 1989), 923-949. [Analysis of how Whitman’s “singing of the body” is “a practice derived from the dynamics of American slavery,” and how Whitman’s poetry both mediates between the social divisions exemplified by slavery and “incarnates those divisions”; discusses “Song of Myself,” “I Sing the Body Electric,” “Sleepers,” and *Franklin Evans*.]


Versluys, Kristiaan. “‘Curious Abrupt Questionings’ in Walt Whitman’s ‘Crossing Brooklyn Ferry.’” Studia Germanica Gandensia 11 (1987), 7-49. Special issue: “Aspects of American Poetry,” ed. Kristiaan Versluys. [Reading of the “more unsettling undertones” of “Crossing Brooklyn Ferry,” emphasizing how doubt is a “midwife” to Whitman’s faith, and how the poem ends “not so much on a note of triumph as on a sigh of relief.”]


Wheat, Edward M. “Walt Whitman’s Political Poetics: The Therapeutic Function of Children of Adam and Calamus.” Midwest Quarterly 31 (Winter 1990), 236-251. [Reads Children of Adam and Calamus as “public, or political, poetry” and argues that these poems “re-enact the event of the founding of America and give it mythic significance”: Children of Adam poems are of the “lower Eros,” portraying the country as a new Garden of Eden, while Calamus poems articulate the “higher Eros,” espousing “the political ideal of fraternity.”]


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